

# International Opera Season Spring 1971

Dublin Grand  
Opera Society

GAIETY THEATRE  
DUBLIN  
OPERA HOUSE  
CORK

*James Matheuan*  
Del et Fecit







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## Cover Story

*To commemorate the Centenary of the Opening of the Gaiety Theatre, Dublin in November, 1871, the Management of the Dublin Grand Opera Society commissioned Mr. James Malcolm to copy an original photograph of the interior of the Theatre. Patrons will observe the many changes carried out during the major reconstruction to the building in 1955.*

*Prints of this original photograph by James Malcolm may be purchased in the foyers of the Theatre during the Opera Season.*

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DUBLIN GRAND OPERA SOCIETY

# International Opera Season

12th APRIL to 1st MAY, 1971

**TURANDOT**

*(Puccini)*

**LUCIA DI LAMMERMOOR**

*(Donizetti)*

**AÏDA**

*(Verdi)*

**L'ELISIR D'AMORE**

*(Donizetti)*

**MADAMA BUTTERFLY**

*(Puccini)*

## CASTS

Atsuko Azuma, Francina Girones, Ruth Maher, Milkana Nikolova, Fiorella Pediconi, Maria Angela Rosati, Mary Sheridan, Carol Wyatt, Ugo Benelli, Renato Borgato, Brendan Cavanagh, Pedro Farres, Renato Francesconi, Giuseppe Giacomini, Flaviano Labò, Carlo Micalucci, Eftimios Michalopoulos, Franco Piva, Patrick Ring, Angelo Romero, Lino Savoldi, Gianni Socci, William Young.

## CONDUCTORS:

**NAPOLEONE ANNOVAZZI**

**ALBERT ROSEN**

## PRODUCER:

**SANZIO LEVRATTI**

## CHORUS MASTERS:

VITTORIO BARBIERI, JOHN BRADY, JEANNIE REDDIN McDONALD, L.R.A.M., A.T.C.L.

## CHOREOGRAPHER:

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# FOREWORD

By

DR. ANTHONY HUGHES



In a season that marks the centenary of the opening of the Gaiety Theatre, the Dublin Grand Opera Society felt that Verdi's "Aïda" must be an inevitable choice, since this superb work was heard for the first time in Cairo in December of 1871.

Verdi had been approached to write a spectacular Opera to form part of the celebrations that attended the opening of the Suez Canal in 1869. He coolly declined the proposal – he was much more interested in the management of his country estate. He had reached a stage in his career that he could only compel himself to face the exhausting task of writing a new opera if he came upon a particularly arresting or original subject. During the spring of 1870, on a visit to Paris, a scenario drawn from a story by the French Egyptologist Mariette was shown to Verdi. It attracted him and he signed a contract that allowed him to select singers and conductors for the Cairo and Milan premieres, and to have the spectacular sets and costumes made in Paris.

He set to work in July 1870 and the Opera was completed by the end of November. The marvellously original and complex score came into existence while the political structure of Europe was hurled into a maelstrom of upheaval. We tend to forget how committed an observer of politics Verdi was. The catastrophic defeat of France by the Prussian army distressed him. His letters reveal how clearly he foresaw the threat to the future peace of Europe.

Nearer home he experienced the dispersal of the Vatican Council, the capitulation of Rome, the triumph of the spirit of the Risorgimento and the final reunification of Italy. Verdi's natural pessimism made him fear the dangers of civil strife or yet another foreign intervention.

Verdi's music is always most profound and most memorable when he seeks to express heroic self sacrifice in the fulfilment of duty. In *Aïda*, although the story is set in antiquity, Verdi brings the characters to life in terms that were readily understood by the liberal idealists of the nineteenth century. The clarity and speed with which the characters are brought together to create dramatic situations is quite remarkable. Solo arias are compressed; ensemble, colour, and spectacle expanded so that each act becomes a fabric without seam. There is a new delicacy and power in the orchestral writing – the triumphal procession in Act II is among the most impressive big scenes in an Opera – but for poetry and eloquence the Nile Scene is esteemed by many opera lovers as Verdi's supreme achievement.

*Turandot* is an opera that comes near to emulating *Aïda* in terms of spectacle and colour; *Madame Butterfly* brings a different exotic blend to the season. The lyricism and humour of *Elisir d'Amore* and golden line of *Lucia di Lammermoor* complete what we hope our audiences will remember as a worthy offering to the Theatre's centenary.





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# GAIETY THEATRE

## THE HOME OF THE DUBLIN GRAND OPERA SOCIETY

BY LIEUT.-COL. CAV. UFF. WILLIAM O'KELLY

*(Chairman, Committee of Management D.G.O.S. 1941-1971)*

Founded in the spring of 1941 the Society has staged all its Dublin Operatic productions in the Gaiety Theatre, which we affectionately refer to as "The Home of the Dublin Grand Opera Society", with two Seasons each year. This Spring the Society enters its thirty-first year and its sixty-first Season of Opera in the Gaiety.

As with most organisations in the early years the Society had to face many unforeseen difficulties and it was here we met that great friend of the Society, the late Mr. Louis Elliman, then managing Director of the Gaiety Theatre. Without the help of this friend of the Dublin Theatre the Society would not have survived the difficult forties. He gave us the benefit of his great experience of the theatre at all times. An example of his confidence in the Society was the fact that during all the period we dealt with him we never signed a contract for our Seasons; he was a man of his word. We owe him much.

During our thirty years at the Gaiety we have received the greatest courtesy from the Management and staff many of whom have passed to their eternal reward: Maurice Elliman, Hamlyn Benson, Liam O'Hora, John Cunningham, Tom Daly, Charlie Morrison, Tom Jones, Harry O'Neill and others. It is a great pleasure always to meet the present members of the Theatre management and staff who carry on in the great tradition of the Gaiety, doing their utmost for the success of our productions. Our Seasons at the Theatre place an additional strain on the Theatre staff which for, say, ten months of the year is geared for a one-week run of a production, at least. In the case of pantomime it runs for ten or twelve weeks. In our case we stage five productions in three weeks and it is only with the greatest co-operation on the part of all concerned that we succeed in getting our performances on to the stage year after year. This co-operation has encouraged us to stage these big spectacular operas.

In the early years we confined ourselves to the more intimate and popular operas until we were approached



by that grand man of Irish music and theatre the late Harold White. He suggested that we produce Verdi's "Aïda". With our chorus and principals it must be a success. We gave the suggestion much thought and following discussions with Tom Daly (Stage Manager) Harry Morrison (Lighting Chief) and Bob Heade (Scenic Artist) we decided to stage "Aïda" in our next Season. It was an outstanding success artistically and financially. This represented a big step forward by the Society and we have staged many of the big operas in subsequent Seasons.

Not one member of the management of the Society in the forties visualised it growing to its present strong position in the cultural life of the city and country. It is an outstanding example of what can be achieved through unstinted cooperation and hard work on the part of all concerned, professional and amateur. There are some who are of the opinion that our rate of advance has been slow. All are entitled to their opinions, One thing however is beyond question, Opera as presented by the Society now is far in advance of the standard obtained in Dublin when the D.G.O.S. was formed in 1941 and without our productions twice each year the cultural life of Dublin and Ireland would be all the poorer.

Finally it gives us great pleasure and we proudly present a gala performance of Verdi's "Aïda", under the patronage of His Excellency, The President of Ireland, to mark the one hundredth anniversary of the Gaiety Theatre, Dublin, "The Home of the Dublin Grand Opera Society".



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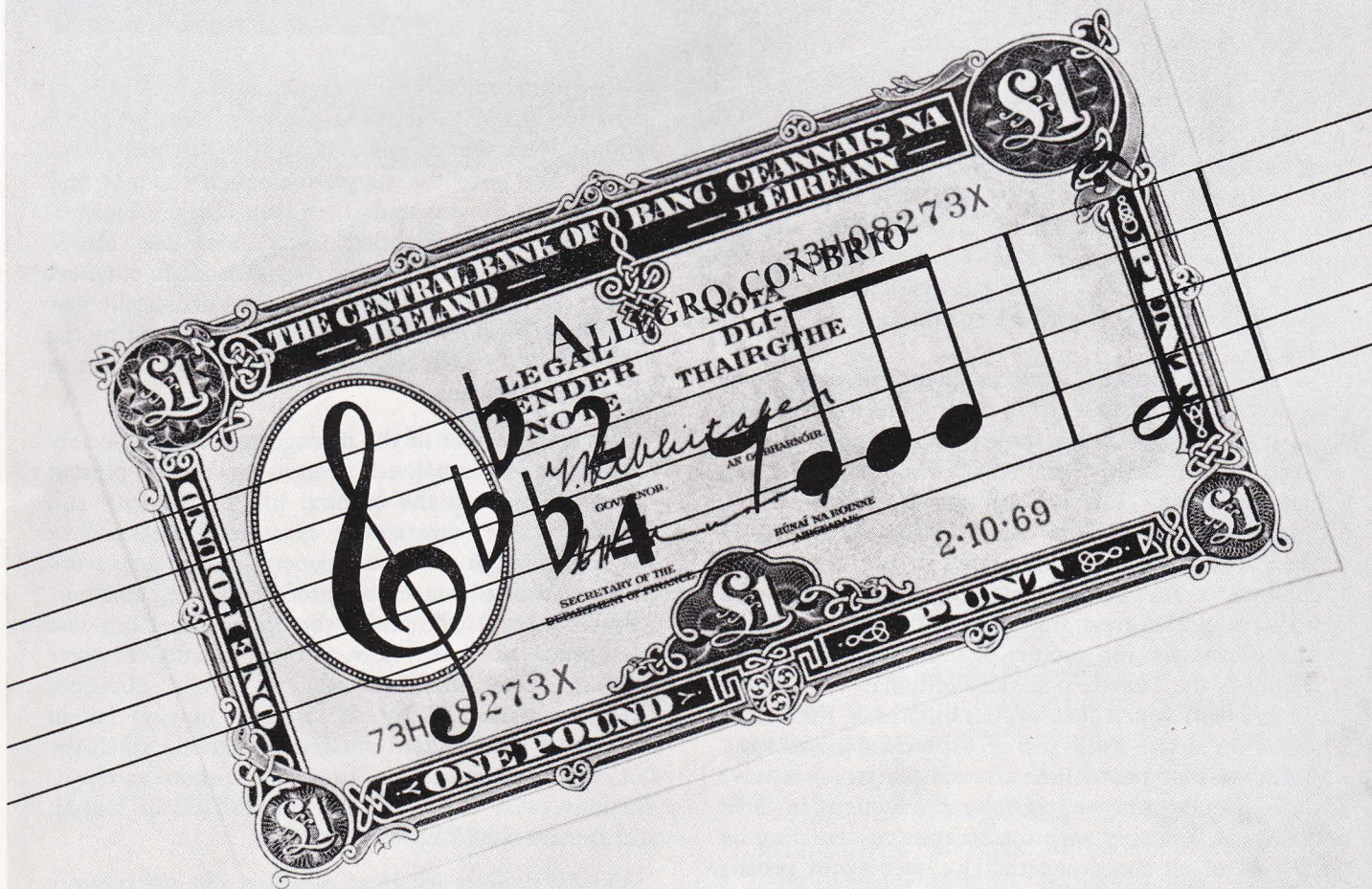
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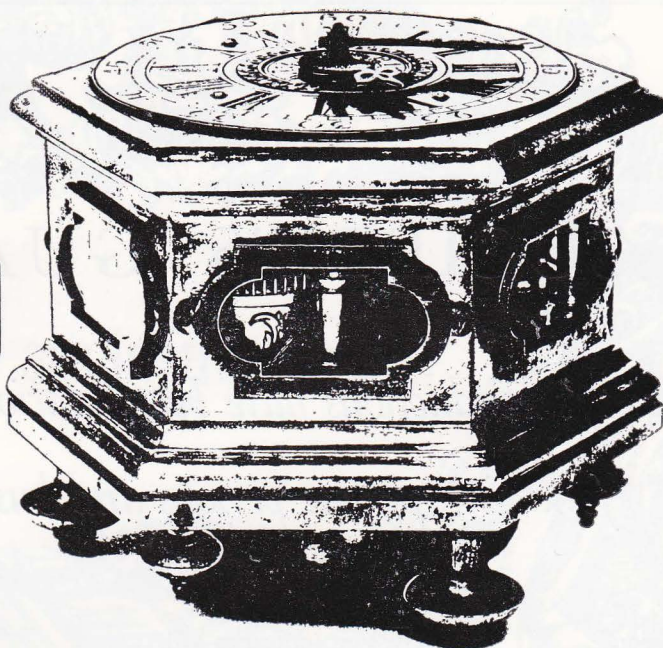
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# Conductors

## **NAPOLEONE ANNOVAZZI Artistic Director**

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York.



## **ALBERT ROSEN**

(Conductor) was born in Vienna and after studies at the Musikakademien in Vienna and Prague became a conductor at the Prague Opera and, subsequently, first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1965 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor of the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. production of Beethoven's *Fidelio* at the Gaiety last December was one of the highlights of operatic experience in Dublin.



## Producer



### SANZIO LEVRATTI

(Producer). He began his career of operatic producer a few years ago. Before that he worked as a journalist and then took up the study of music at the Pesaro Conservatoire at a time when he aspired to being an opera singer. Mr. Levratti is a man of many parts in the theatre. Recently he acted in two successful Italian films named *Doctor Professor Guido Tersilli* and *O dolci baci e languide carezze*. As producer he has directed operas at the Greek Amphitheatre of Siracusa, at the Greek Amphitheatre of Taormina, at the Roman Theatre of Minturno, at the Teatro Comunale of Bologna, at the State Opera of Essen with the tournée of the Teatro Regio of Parma, at the July Musical Festival of Trapani, etc. This is his second visit to Dublin.

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# Chorus Masters

## VITTORIO BARBIERI

(Chorusmaster). Maestro Barbieri makes a welcome return to Dublin. He is a "diplomato" in choral singing, pianoforte and composition of the Conservatorio "Arrigo Boito" of Parma. During his career he has been Chorusmaster at the Teatro Linceo, Barcelona, and at the Cairo Opera, and was on the musical staff of such important Italian opera theatres as Bologna, Florence, Piacenza, Venice, etc. At present Maestro Barbieri is Chorusmaster for the opera seasons at Cagliari, Bergamo, Milan (ASLICO) and Treviso. He has also participated in the same capacity in operatic tournées in England, Germany, North Africa and Israel.



## JEANNIE REDDIN McDONALD L.R.A.M., A.T.C.L.

(Chorusmaster and Accompanist) was trained in choral work at the Mathay School of Music, Manchester. She has now been Resident Chorusmaster Accompanist to the D.G.O.S. for several years, after previously assisting the Society in many offices. She is, besides, a pianist of eminence. As accompanist she has appeared with every Irish artiste of distinction, vocal and instrumental, and at home, in Britain and on the Continent with many international celebrities, including Paolo Silveri, Ebe Stignani, Teresa Stich-Randall, Walter Greisler, Joan Sutherland, Alfredo Campoli and Eric Gruenberg. She has also participated in several Wexford Festivals.





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# The Artistes...

## ATSUKO AZUMA

the Japanese soprano, returns this year to sing the part of Cio-Cio-San. Born in Osaka. She commenced to study pianoforte at an early age and graduated in music at the University of Tokyo in 1961. The same year she won a scholarship which enabled her to go to Italy to study singing at the Parma Conservatory. In Italy her teachers were Giulia Tess and Ettore Campogalliani. She made her opera début in Reggio Emilia in *L'Amico Fritz*. Engagements followed in many other leading opera houses in Italy, France and Germany and in her native Japan. She is now one of the most distinguished interpreters of the heroine in *Madama Butterfly* on the operatic stage to-day.



## FRANCINA GIRONES

(Soprano). Born in Barcelona, where she studied singing, pianoforte, harmony and history of music at the Conservatoire. This was followed by a "corso di perfezionamento" in singing in Siena at the Accademia Chigiana. Won several awards in international singing contests in Italy and Spain and the much coveted first prize at the Geneva International Contest. Invitations from many leading opera houses followed. In recent years she has sung in opera and concerts in Geneva, Basle, Bonn, Vienna, Munich, Interlaken (Mozart Festival) and in America under the direction of such famous conductors as Von Maticic, Dorati, Zubin and Markevitch.

## RUTH MAHER

(Mezzo-Soprano). Born in Dublin and spent early life in Cork. Returned to Dublin to join R.T.E. Singers. After further studies in London with Roy Henderson and Joseph Hislop, joined Sadler's Wells Opera in 1963 singing a number of mezzo roles over the next five years. Since her return to Dublin in 1968 has sung extensively as soloist with both R.T.E. Orchestras and also with the Ulster Orchestra and the New Irish Chamber Orchestra.

Suzuki this season will be her tenth role with the D.G.O.S. Has also sung Rossini's Rosina with the Irish National Opera.





# The Artistes...

## MILKANA NIKOLOVA

(Soprano) is a leading dramatic soprano at the State Opera, Sofia. She completed her musical and vocal studies in Italy so successfully that engagements soon followed at such important opera houses as the Scala, the Regio of Parma, the Bellini of Catania and the Donizetti of Bergamo. This is her first visit to Dublin.



## MARIA ANGELA ROSATI

(Soprano) is a débutante of Spoleto and the Teatro Nuovo of Milan. Pursued a successful career through the provincial cities of Italy until recognition came when engaged for the important role of Norma at the Fenice Theatre of Venice. This led to engagements at the Berlin Opera. Has also been much in demand in the concert field. This is her third visit to Dublin where she will assume the exacting role of the Princess in *Turandot*.



## IORELLA PEDICONI

(Soprano). Graduated from the Conservatorio Giuseppe Verdi, Milan, and after winning the A.S.L.I. Co. Contest in 1968 made her opera début in Milan. Since then she has progressed through various Italian opera houses of standing including the exacting Regio of Parma, the Municipal Theatre of Reggio Emilia and the Verdi of Trieste. She has also been engaged for the "brilliant" soprano roles in several European centres of opera and has broadcast on the Italian Radio and T.V. A newcomer to Dublin.





# The Artistes...

## MARY SHERIDAN

(Soprano) made her opera début with the D.G.O.S. in 1962 as the Shepherd Boy in *Tannhauser*. Since then she has sung many roles for the Society including Liu, which she repeats this Season, and Nicklausse in *Tales of Hoffman* last December. After receiving many awards, including the John McCormack Cup and the Percy Whitehead and Handel Prizes, she was given a scholarship by the Italian Government and studied in Italy with Tebaldi's teacher, Mme. Carmen Melis. She has broadcast on Irish and European radio and made extensive tours of the U.S.A. in 1964 and 1966. Has given the first performances of new works by leading Irish composers and sung leading roles in Irish National Opera Company productions.



## CAROL WYATT

(Mezzo-Soprano) is one of the many young American singers who (like Grace Bumbry and Shirley Verret among mezzos before her) are establishing themselves in the leading opera houses of Europe. She has sung the part of Amneris—the role of her Dublin début—at the Teatro Massimo of Palermo.



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April 12, 14, 16 and 22 at 7.45 p.m.

# TURANDOT

By GIACOMO PUCCINI (1858-1924)

*Libretto by Adami and Simoni after the play by Carlo Gozzi*

Princess Turandot	MARIA ANGELA ROSATI
Calaf, the Unknown Prince	FLAVIANO LABÒ (April 12 & 14) LINO SAVOLDI (April 16 & 22)
Timur, exiled King of Tartary, Calaf's father	EFTIMIOS MICHALOPOULOS
Liù, a slave girl	MARY SHERIDAN
Imperial Ministers:	
Ping	FRANCO PIVA
Pang	PATRICK RING
Pong	BRENDAN CAVANAGH
The Emperor	MICHELE BUENZA
A Mandarin	WILLIAM YOUNG

Guards, Mandarins, Attendants, Judges, the Crowd, etc.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor:* NAPOLEONE ANNOVAZZI

*Producer:* SANZIO LEVRATTI

*Scenery:* Designed by SANZIO LEVRATTI, built at Gaiety workshop and painted under the supervision of ROBERT HEADE

*The Scene is set in Peking in legendary times*

### Act I

The Walls of the Imperial City of Peking

### Act II

*Scene 1:* A pavilion in the Imperial Palace

*Scene 2:* A Courtyard in the Palace

### Act III

*Scene 1:* A garden outside Turandot's apartments

*Scene 2:* As in Act II Scene 2

*Turandot was first performed at La Scala, Milan, in April, 1926*



# TURANDOT

By GIACOMO PUCCINI (1858-1924)

"Turandot", Puccini's last opera, was first produced at La Scala in April, 1926, eighteen months after the composer died in a Brussels clinic following a throat operation.

Anxious to find a new type of heroic subject and to explore new methods of musical treatment, Puccini had considered many subjects before settling on Schiller's adaptation of "Turandot", a tale of fabled China by the eighteenth century Venetian dramatist Carlo Gozzi. The librettists were Adami and Simoni.

Puccini worked on "Turandot" between 1920 and 1924—intermittently at first, then feverishly in the end as though the premonition of death were already upon him. From the start he envisaged a great final love duet as the supreme moment of the opera—something surpassing all he had yet written. When he died the vocal and instrumental scores were complete up to the death of Liù which occurs more than

half-way through the last Act. The duet and the conclusion of the opera existed only in outline, but the composer Franco Alfano undertook the task of completing the work, using the copious notes Puccini had left behind.

After the scene of the death of Liù at the first performance, Toscanini laid down his baton turning to the audience with the words, "Here, signori, the Maestro died". A slow curtain descended and there the first performance ended as an act of homage to the dead composer. At subsequent performances Alfano's concluding pages have been universally used.

The score of "Turandot" is richer and more colourful harmonically than Puccini's previous works. New also is the importance assigned to the chorus and the magnificence of the music he wrote for it.

The scene of "Turandot" is Peking *al tempo delle favole*—in fabled times.

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## ACT I

The curtain rises on the ramparts and portion of the Imperial Palace of Peking where dwells the Princess Turandot, daughter of the Emperor of China. It is night. A mandarin recalls to the people the imperial decree—"Turandot the Pure will wed whomsoever, being of royal blood, shall answer her three riddles. The head of him who attempts the test and fails shall fall beneath the executioner's axe. The young Prince of Persia has failed and will die when the moon rises." This Prince is the latest of the long line of princes who have come to woo the icy Turandot whose legendary beauty is famed in distant lands. All have been victims to her lust for vengeance (the reasons for which she herself will explain in Act II). As the crowd grows restive and excited at the prospect of another execution, an old man is knocked down in the mêlée and is in danger of being trampled underfoot. He is Timur (bass), the exiled King of Tartary, a fugitive in disguise, followed and tended only by the

little slave-girl, Liù (soprano). He is rescued by a young man who, as chance would have it, is his own son, Calaf (tenor), also an exile and the Unknown Prince (*Il Principe Ignoto*) of the opera. A joyful reunion takes place between the father and the son he had believed dead. Liù has long and secretly loved Calaf. When asked by him why she had followed and remained with his father, her simple reply is "Because one day in the Palace you did smile on me, my Lord" (*Perchè un dì, nella Reggia, m'hai sorriso*).

Meanwhile, as the grisly preparations for the execution proceed the excitement of the crowds becomes feverish. But when the Prince of Persia actually appears they are suddenly moved to pity for his youth and beauty. Their cries to Turandot for mercy rise to a clamour which is stilled as the hieratic figure of the Princess appears for a brief moment at a loggia. Wordlessly she gives the sign to the headsman and withdraws from sight. Calaf is transfixed by her beauty. Then, like one possessed, he moves to strike the great gong which is the signal that he too will seek



to win Turandot. The three Imperial Ministers, Ping (baritone), Pang and Pong (tenors)—fantastic *buffo* figures of *commedia dell'arte*—deride his infatuation and try to recall him to commonsense. Liù also supplicates him in the lovely aria *Signore, ascolta*. Calaf, unmoved, replies to her appeal in the aria *Non piangere, Liù*, wherein he begs her to comfort his father, Timur, should he fail in the trial. Then, eluding their grasp and, in a state of great exaltation, he strikes the gong that announces his candidature.

## ACT II

The three Ministers cynically deplore the fallen state of China, corrupted by the blood lust of the tigress Turandot and her three riddles. From these reflections Ping turns to nostalgic repinings for his peaceful home beside the blue lake of Honan, Pong for his woods at Tsiang and Pang for his garden at Kiù.

To the music of a superb march the scene changes to the courtyard of the Palace where the Court, the Ministers and the Mandarins, the Wise Men and the Priests, the guards and the people are assembled for the contest. Enthroned above all is the frail figure of the Emperor, the Son of Heaven. In an ancient quavering voice he tells of the oath he had rashly taken to humour Turandot's whim. He counsels Calaf to withdraw but in vain. In the silence that falls after the splendid choral salute to the Emperor the majestic figure of the Ice Princess appears for the first time in full view. Immobile, Turandot begins her long Narration. (This, lying so high in the voice, is amongst the most cruelly taxing of all soprano music.) Addressing Calaf she relates how "a thousand thousand years ago" China was ravaged by a foreign invader. Her ancestress the gentle Princess La-U-Ling "was by a man like you, O Stranger, dragged into the dreadful night of exile where she perished. Her spirit dwells now in me, and I shall avenge her on the stranger princes who come here from every land to woo me. None of them shall have me!" After an unheeded warning to Calaf not to attempt the impossible Turandot propounds her first riddle—"What is the phantom that dies each day and every night is born again?" He answers promptly—"Hope" (*La Speranza*). The Wise Men consult their scrolls; the answer is correct.

A little shaken, Turandot proceeds to the second riddle. The reply, again correct, comes after a little delay—"The Blood" (*Il Sangue*). The crowd applauds.

Turandot's composure crumbles. Advancing menacingly until she is face to face with Calaf, she puts the third and fateful question—"What is it that is ice and yet sets you on fire?" A long pause. Calaf seems

defeated, but at last the answer comes. It is—"Turandot!" The crowd is jubilant, but not Turandot, who now tries to cheat and implores her Imperial father to spare his proud daughter the shame of being delivered like a slave to the stranger Prince. The Emperor, bound by his oath, rejects her plea. But Calaf chivalrously casts his victory at her feet. If Turandot before dawn can tell him his name, not only will he release her from their pact but he will die himself at dawn. As the crowd acclaim his chivalry the curtain falls.

## ACT III

Night. Outside Turandot's apartments. The heralds are heard crying her latest decree, "None shall sleep this night and death to many shall be the penalty if the stranger's name is not discovered before the break of day". In the splendid *romanza* "*Nessun dorma*" Calaf rejoices that since none can know the mystery of his name tomorrow Turandot will be conquered. Turandot's decree spreads panic through the city. Ping, Pang, Pong vainly offer Calaf bribes—gold, gems, power, lovely maidens—if he will renounce Turandot and leave Peking. Timur and Liù are recognised as Calaf's companions of the day before. When Turandot demands the stranger's name from Timur, Liù boldly claims that the secret is known to her alone. At Turandot's order the girl is tortured, but to no effect. "I know his name," Liù exults, "and I keep it to myself alone." Fearful that her resolution may break as the torture passes endurance, Liù snatches a dagger from her guards and plunges it into her own breast. Turandot, amazed at the girl's strength, asks whence it came. "Through Love," Liù answers and, dying, warns her frigid tormentor that she will melt and love Calaf as she herself has done. (Aria: *Tu, che di gel sei cinta*.) Liù's corpse is borne away and the crowd disperses in superstitious fear.

(Here ends Puccini's work).

Turandot, visibly moved by Liù's sacrifice of her life for love alone, faces the Unknown Prince. The duet begins and as it unwinds the ice round Turandot's heart begins to melt until finally she surrenders to the ardour of his kisses. The glory of the Ice Princess is ended with her weeping in Calaf's arms. Just as the dawn is about to break Calaf tells his name. "Now I am in your power and you may destroy me if you will." For a moment it seems as though Turandot will repent of her weakness and accept his challenge. But no, Calaf has truly won her. As dawn breaks the scene changes, revealing again the Emperor and his Court. When Turandot addresses the Emperor, her rapturous words are, "August father! At last I know the Stranger's name and it is . . . Love!"



DUBLIN - April 13, 15, 17 and 20 at 7.30 p.m.  
CORK - May 4, 6 and 8 at 8 p.m.

# LUCIA di LAMMERMOOR

By GAETANO DONIZETTI (1797-1848)

*Libretto by Cammarano after Scott's novel "The Bride of Lammermoor"*

Lucia (Lord Henry Ashton's sister)	· · ·	FRANCINA GIRONES
Edgardo (Master of Ravenswood)	· · ·	GIUSEPPE GIACOMINI
Enrico (Lord Henry Ashton of Lammermoor)	· · ·	RENATO BORGATO
Raimondo (Chaplain at Lammermoor)	· · ·	CARLO MICALUCCI
Arturo (Lord Arthur Bucklaw)	· · ·	PATRICK RING
Alisa (Companion to Lucia)	· · ·	OLIVE DUNCAN
Normanno (Follower of Lord Henry Ashton)	· · ·	MICHELE BUENZA

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## R.T.E. SYMPHONY ORCHESTRA

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*Conductor:* ALBERT ROSEN

*Producer:* SANZIO LEVRATTI

*Scenery:* Designed by SANZIO LEVRATTI, built at Gaiety workshop and painted under the supervision of ROBERT HEADE

*The Scene is set in Scotland about 1700*

### Act I

*Scene 1:* A grove near the Castle of Lammermoor

*Scene 2:* The Castle park

### Act II

*Scene 1:* Lucia's apartment in the Castle

*Scene 2:* A hall in the Castle

### Act III

*Scene 1:* Another room in the Castle

*Scene 2:* A churchyard

*Lucia was first performed at the San Carlo, Naples, on 26 September, 1835*



# LUCIA DI LAMMERMOOR

By GAETANO DONIZETTI (1797-1848)

*(Libretto by Cammarano, based on Scott's "Bride of Lammermoor." First produced in Naples in 1835.  
The setting is in Scotland about 1700.)*

## ACT I

*Scene I* is a grove near the Castle of Lammermoor. Henry Ashton (Baritone), Lucy's brother, and his followers are searching for the intruder who is believed to be Lucy's unknown lover. Henry must remove all obstacles to his scheme of forcing Lucy into marriage with Lord Arthur Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucy is ignorant of this scheme. Norman (Tenor) reports that the stranger is none other than Edgar, last of the Ravenswoods, between whose house and Henry's a blood feud has existed for generations. In the air *La pietade in suo favore* Henry vows to quench this secret love in Edgar's blood.

*Scene II* is the Castle park. The moonlit scene and the gentle character of Lucy herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucy (Soprano) enters and to her companion Alice describes in the aria *Regnava nel silenzio* her meetings with Edgar at this spot. The mood of the aria is dreamy and ecstatic but some of its passages demand extreme technical brilliance. Edgar (Tenor) finally appears. He has to tell her that he must go on a distant journey but that before leaving he would wish to be reconciled with Henry as a prelude to their marriage. Lucy, however, knowing the harshness of her brother's nature, counsels him

to keep their love a secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

## ACT II

Henry has sent for Lucy in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucy protests. Henry has intercepted all Edgar's letters but now he hands her one, a forgery, which persuades her that she has been deserted by Edgar for another woman. This duet, *Soffriva nel pianto*, is moving and dramatic as Henry bullishly urges the bewildered Lucy to forget the faithless Edgar and marry Arthur. As well as saving their house from ruin she may also, he suggests, save him (Henry) from the political dangers that threaten his life. Lucy appeals to Raymond (Bass), the family chaplain. Only when he urges her to obey does Lucy broken-heartedly submit.

In the second Castle scene of this Act the opera moves towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom (Tenor) is received. Lucy enters, seemingly frozen in her sorrow. Henry explains to Arthur that she still grieves for her mother only recently dead. In haste he presents the document to Lucy and in terror and confusion of mind she signs it. At that moment



Edgar, returned from his mission, dramatically bursts in upon the scene. Shocked by what he conceives must be Lucy's treachery he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgar *Chi mi frena in tal momento?* — one of the greatest concerted pieces in Italian opera. In the quarrel which ensues Raymond interposes to prevent a duel. Edgar, departing, flings Lucy's ring at her feet. There is a thrilling choral ending to the Act with Lucy's voice soaring despairingly over the rest.

### ACT III

The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raymond. He tells the horrified assembly that Lucy, her reason gone, has stabbed the bridegroom to death. A transfigured almost spectral Lucy appears still grasping the dagger with which she has killed Arthur. Now begins the celebrated "Mad Scene," *Ardon gl' incensi . . . splendon le sacri faci intorno!* introduced and accompanied by solo flute. The number is an exacting test for every coloratura soprano. While the vocal writing of this showpiece

is extremely florid and exacting, it is not, in its general effect, entirely out of character with the dramatic situation.

In her delirium Lucy re-lives her meetings with Edgar and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arthur, she has been united in the marriage ceremony that day. As the scene concludes Lucy falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgar, alone, tells in the aria, *Tombe degli avi miei*, that without Lucy life for him is vain and that he, "the last of his unhappy race," has come to this place where he will encounter Henry, his enemy, and find death in a duel with him. As a funeral bell tolls a group of mourners enters. From them he learns that the knell is for his beloved Lucy. Since Henry has already fled, Edgar resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria *Tu che a Dio spiegasti l'ali*, he kills himself with his dagger and so ends this tragedy of star-crossed lovers.

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DUBLIN - April 19, 21 (Gala Night) 23 and 26 at 7.30 p.m.  
CORK - May 3, 5, and 7 at 8 p.m.

# AÏDA

By GIUSEPPE VERDI (1813-1901)

*Libretto by Ghislanzoni*

AÏDA (daughter of Amonasro and slave of Amneris)	MILKANA NIKOLOVA
Amneris (daughter of the King of Egypt)	CAROL WYATT
Ramphis (The High Priest)	CARLO MICALUCCI
Radames (Captain of the Guard)	RENATO FRANCESCONI
Amonasro (King of Ethiopia)	PEDRO FARRES
King of Egypt	EFTIMIOS MICHALOPOULOS
Messenger	PATRICK RING
Priestess	MONICA CONDRON

Priests, soldiers, Ethiopian slaves, prisoners, Egyptians, etc.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor:* NAPOLEONE ANNOVAZZI

*Producer:* SANZIO LEVRATTI

*Scenery:* Designed by SANZIO LEVRATTI, built at Gaiety workshop and painted under the supervision of ROBERT HEADE

*The Scene is set in Memphis and Thebes in the time of the Pharaohs*

### Act I

*Scene 1:* A hall in the Palace at Memphis

*Scene 2:* The Temple of Vulcan at Memphis

### Act II

*Scene 1:* The apartment of Amneris in the Palace at Thebes.

*Scene 2:* The gates of the city of Thebes

### Act III

The banks of the Nile

### Act IV

*Scene 1:* A hall in the Palace at Memphis

*Scene 2:* The Temple of Vulcan

*Aïda was first performed in December, 1871, at the Opera House, Cairo*



# AIDA

By GIUSEPPE VERDI (1813-1901)

*Aida* was commissioned by the Khedive of Egypt for the Opera House, Cairo, where it was first performed in December, 1871. The composer was then in his late fifties. *Aida* was to be followed after long intervals by *Otello* and *Falstaff*. These three belong to Verdi's greatest period and represent the full maturity of his genius and experience. The "scenario" for *Aida* and the authentic local colour were furnished by the French Egyptologist, Mariette Bey. Verdi and Camille du Locle together worked on the original libretto, which was in French. The final version in Italian was produced by Antonio Ghislanzoni.

## ACT I

After the brief subdued prelude a hall in the palace of Memphis is disclosed. Radames (Tenor), Captain of the Guard, is told by Ramphis (Bass), High Priest of Egypt, of the rumoured invasion by the Ethiopians of the sacred soil of Egypt and that the oracle of Isis has already named the Egyptian Commander. Radames, in the aria *Celeste Aida*, wishes that he might be the chosen warrior so that by his victories he might win Aida and free her from slavery. It is not known in Egypt that Aida, favourite slave of Amneris, is the captive daughter of the Ethiopian King, Amonasro. Amneris (Mezzo-soprano), daughter of the King of Egypt, enters, soon followed by Aida (Soprano). Amneris is tormented in her secret love for Radames by suspicions that he, instead, is in love with Aida—suspicions which are strengthened by the glances she sees exchanged between the two. Masking her anger, Amneris affects sympathy and friendship for Aida. News of the invasion (led by Amonasro) is confirmed by a Messenger (Tenor). The King (Bass) proclaims Radames to be the chosen leader. To the strains of a solemn march all repair to the Temple for Radames' investiture. Aida, alone, re-echoes the cry *Ritorna vincitor* ("Return victorious") and her succeeding aria is the distraught expression of the conflict within her—love for Radames, the Egyptian, warring with love for her father, brothers and fellow countrymen who will be his opponents in the coming battle.

Thirty-two

The scene moves to the Temple of Vulcan where with ceremonial chant and ritual dance Radames is solemnly invested as commander while victory for the Egyptian army is implored of the deity Phtha.

## ACT II

Victory is to the Egyptians, and Amneris, in her apartment in the palace at Thebes, is being arrayed by her slaves for the ceremonial reception of the triumphant army and its leader. African slave boys dance before her. Only Aida is still unaware of the victory and Amneris decides that the moment has come to probe her heart. Craftily she lies that the Egyptians have been routed and that Radames is dead. From Aida's despair at this cruel news and her great cry of joy when told of the deception, Amneris learns what she has dreaded to know. In a frenzy of rage and jealousy she taunts the wretched Aida with her servitude. As the slave that she is, Aida shall attend her, Amneris, the daughter of the Pharaohs, when from her throne beside the King she places the laurels of victory on Radames' brow.

The "Triumph Scene" that ensues is one of the most spectacular in all opera, engaging the full technical and musical resources of the theatre. At the gates of Thebes Radames and his soldiers are received in splendour. Radames is invited by the King to ask what favour he pleases. He first asks that the captives be brought in. Amongst them is Amonasro (Baritone), disguised, who admits only to be an officer and Aida's father. Amonasro, King of Ethiopia, he says, fell in the battle. Radames' petition is that the captives be released. At the demand of Ramphis and the priests, however, Amonasro and Aida are held as hostages to peace. Finally, on the saviour of his country the King bestows the hand of Amneris—together one day they shall rule Egypt. With Amneris exulting over her unhappy rival and with demonstrations of popular joy (Chorus: *Gloria all' Egitto*) the curtain falls.



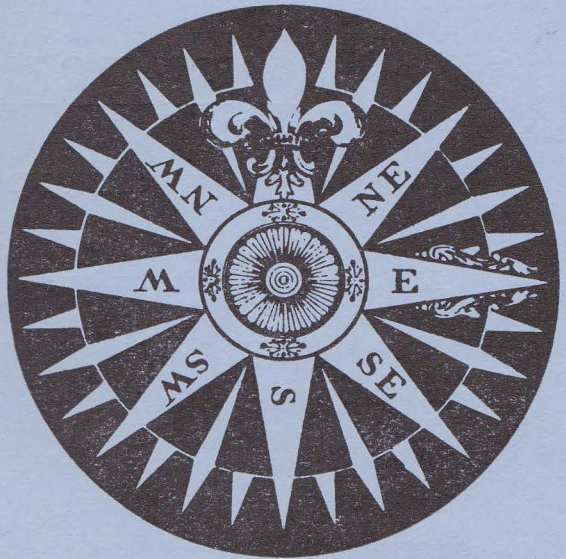
### ACT III

A moonlit scene by the banks of the Nile. Amneris passes on her way to spend the vigil of her marriage in the Temple of Isis. Aïda steals in to keep a last tryst with Radames before she seeks peace and oblivion beneath the dark waters of the Nile. The aria *O patria mia* is a sad farewell to the fatherland she shall never see again. (Note the nostalgic effect created by oboe, clarinets and bassoon). Amonasro joins her and in their exceedingly dramatic duet unfolds a stratagem of escape, of turning defeat into victory and of restoring Radames to Aïda. If she would entice Radames to fly with her and to learn from him which mountain pass the Egyptians will use to march against the resurgent Ethiopians then victory would be assured. Aïda recoils from the suggestion but consents at last when Amonasro furiously rejects her— "You are not my daughter, you are the slave of the Egyptians!" Radames, seduced by his passion for Aïda, falls into the trap. Unguardedly he names the secret route of the Egyptian forces. At his words "the gorge of Napata" the listening Amonasro reveals both himself and his true status. From the temple Amneris and the High Priest too have overheard. The Guard is alerted. Amonasro and Aïda disappear into the darkness. Radames, accused of treason, surrenders his sword to the High Priest.

### ACT IV

In a sombre hall of the palace Amneris awaits the passage of Radames to trial for high treason. This scene is dominated by Amneris. Agonised by remorse for the destruction her jealous rage has brought on Radames she implores him to defend himself at the trial and in return for his love she will contrive his pardon. But Radames believes Aïda is dead and would welcome death himself to expiate his crime. It makes no difference that Amneris admits Aïda to be still alive. Silent before the priests, his judges, Radames is sentenced to be buried alive. Vainly Amneris rages against the priests (*Empia razza*) and the close of the scene leaves her alone and desolate. The music of this episode is highly charged with emotion and the scene demands great singing from the mezzo-soprano.

The last scene is a divided one. Above is the Temple of Vulcan; below the dark airless tomb where Radames has been enclosed. From the shades behind him a form emerges—Aïda, who has concealed herself there in order to die along with him. Together they sing their ecstatic farewell to earth in the duet *O terra addio* which fades upon the muted ethereal strings of the orchestra and the last broken words of Amneris praying that Isis may grant peace to her beloved.



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24, 28 and 30 April at 7.45 p.m.

# L'ELISIR d'AMORE

By GAETANO DONIZETTI (1797-1848)

*Libretto adopted by Donizetti and Felice Romani from "Le Philtre" by Eugene Scribe*

Adina, a landowner	· · · · ·	FIGURELLA PEDICONI
Nemorino, a peasant	· · · · ·	UGO BENELLI
Sergeant Belcore, a military man	· · ·	ANGELO ROMERO
Doctor Dulcamara, a quack	· · ·	GIANNI SOCCI
Gianetta, a village girl	· · · · ·	RUTH MAHER

Villagers and Soldiers

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: SANZIO LEVRATTI

Scenery: Designed by SANZIO LEVRATTI, built at Gaiety workshop and painted under the supervision of ROBERT HEADE

*The Scene is set in an Italian village in the early part of the Nineteenth Century*

### Act I

Scene 1: Adina's farm

Scene 2: The village square

### Act II

Scene 1: The village inn

Scene 2: The village square

*L'Elisir d'Amore was first performed at the Teatro Cannobiana, Milan, on 12 May, 1832*



# L'ELISIR d'AMORE

By GAETANO DONIZETTI (1797-1848)

## ACT I

### Scene 1:—

Adina (Soprano) sits reading outside her farmhouse. She is beautiful, and wealthy to boot. Her friends and *contadini* also sit around in the shade enjoying the midday respite from work and the heat of the summer day. They sing a chorus in appreciation of it. Nemorino (Tenor), standing apart, gazes wistfully at Adina. His aria, *Quanto è bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore (Baritone), who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love.

### Scene 2:—

The village square. A flourish of trumpets introduces one of the great comic characters of opera—Dr. Dulcamara (Bass), the itinerant quack. In the

splendid patter song *Udite, udite o rustici* he flamboyantly extols his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolda's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young man fervently thanks the cynical quack. What he has bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete ignoring of her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Gianetta rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered, desperately begs Adina to wait another day, (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

## ACT II

### Scene 1:—

Outside the Inn where the coming marriage is being celebrated. After the chorus *Cantiam, facciam* Belcore obliges with a song. Then, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautifully lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives



but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor prescribes a second bottle, but Nemorino is in the difficulty that he has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of twenty *scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in fist, he rushes off to find Dulcamara.

*Scene 2:* is the village square. The girls are in a hubbub of excitement. Gianetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish. (Chorus: *Possibilissimo, non è probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause—Adina ruefully, since she has begun to repent of her harshness. She is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the tables are now turned and the girls carry him off to dance on the village green.

In the course of a longish duet Dulcamara tells Adina of Nemorino's purchase of the love potion and how, to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima*—one of the gems of bel canto—he tells of the effect on him of the tear that had stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and, in token, hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor—the real hero of the whole affair—is accorded a rousing send-off in the glittering chorus that ends the opera.

*Thirty-six*

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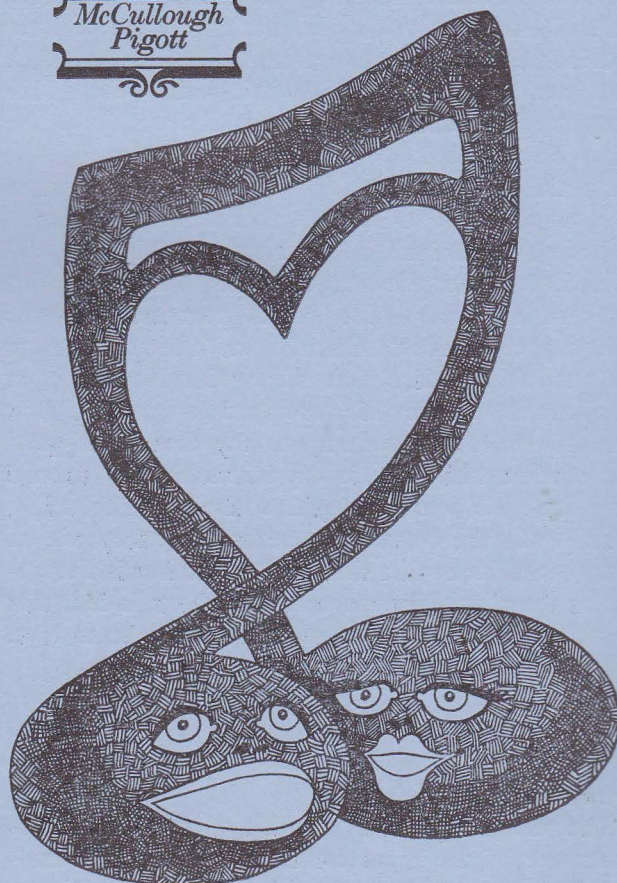
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# MADAMA BUTTERFLY

By GIACOMO PUCCINI (1858-1924)

*Libretto by Giacosa and Illica from the play by David Belasco*

Cio-Cio-San, Madama Butterfly	· · ·	ATSUKO AZUMA
Suzuki, her servant	· · ·	RUTH MAHER
Lieutenant Pinkerton, U.S. Navy	· · ·	GIUSEPPE GIACOMINI
Kate Pinkerton	· · ·	MONICA CONDRON
Sharpless, U.S. Consul	· · ·	RENATO BORGATO
Goro, a marriage broker	· · ·	BRENDAN CAVANAGH
The Bonze, Cio-Cio-San's uncle	· · ·	EFTIMIOS MICHALOPOULOS
Prince Yamadori, a rich nobleman	· · ·	} WILLIAM YOUNG
The Imperial Commissioner	· · ·	

Cio-Cio-San's relations and friends, servants

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*Producer:* SANZIO LEVRATTI

*Scenery:* Designed by SANZIO LEVRATTI, built at Gaiety workshop and painted under the supervision of ROBERT HEADE

*The Scene is set in Nagasaki at the beginning of this century*

### Act I

The garden and terrace of a Japanese house overlooking the town and harbour of Nagasaki

### Act II

*Scene 1:* Inside Butterfly's house, three years later

*Scene 2:* The same, next morning

*Madama Butterfly was first performed at La Scala, Milan, on 17 February, 1904*



# MADAMA BUTTERFLY

By GIACOMO PUCCINI (1858–1924)

## ACT I

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant B. F. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage “Japanese style” to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, (mezzo-soprano), Cio-Cio-San’s faithful maid, and two others has been installed. We learn that this “Japanese style” marriage for 999 years (with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls’ voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband’s faith even though she knows full well that this abandonment of her

ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly’s uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector’s cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II — Scene I

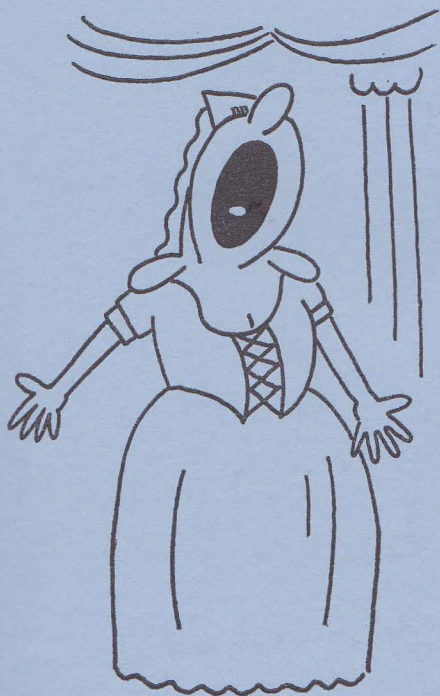
Inside Butterfly’s house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly’s famous aria, *Un bel di*—(“One fine day we will see the smoke of his ship on the horizon”)—she describes to Suzuki her vision of Pinkerton’s returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless’s unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton’s return that she fails to grasp or



even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

## ACT II — Scene 2

As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.



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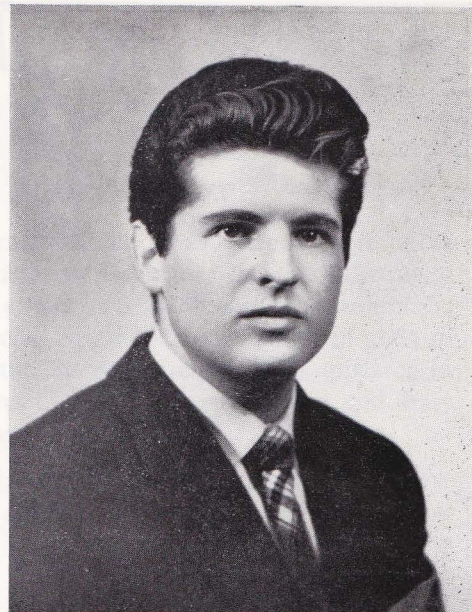
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# The Artistes...

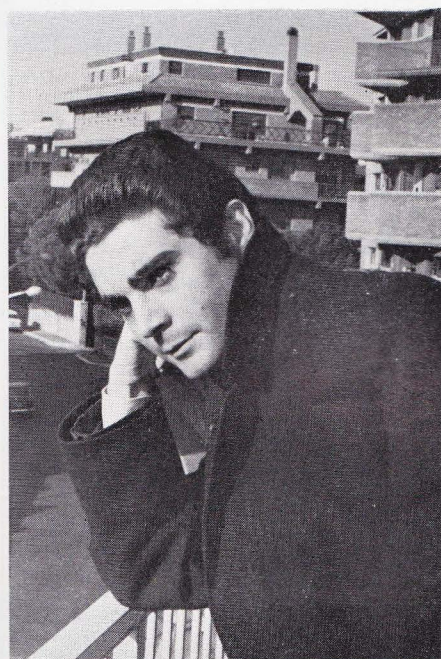
## UGO BENELLI

(Tenor) received his musical training in the finishing school for young opera singers at the Scala in which he won a place after a nation-wide competition. Since his public career began in 1958 he has been active in the most noted opera houses of Europe and also in North and South America. He is a regular and favourite visitor at the Glyndebourne and Wexford Festivals. His long-play recordings of Rossini operas with famous casts have received critical acclaim.



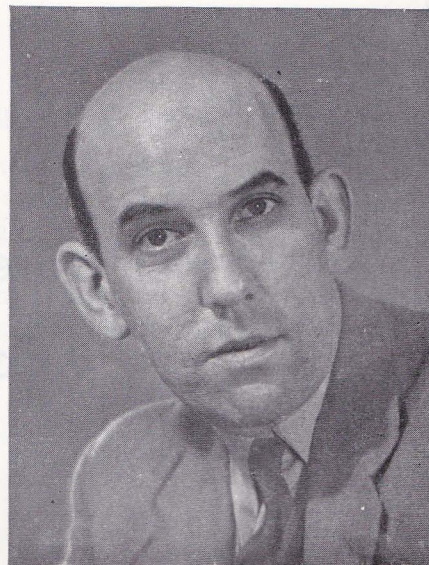
## RENATO BORGATO

(Baritone) is a Roman and son of a famous tenor. Following his début at Spoleto in 1965 he has appeared successfully at such important theatres of opera as the San Carlo, Naples, the Massimo of Palermo and the Carlo Felice of Genoa and has broadcast on many occasions on the Italian Radio. First appearance in Dublin.



## BRENDAN CAVANAGH

(Tenor). Has sung over the years in a great many of the Society's productions and has appeared as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society.





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# The Artistes...



## RENATO FRANCESCONI

(Tenor), a Roman. He has already been engaged by several opera theatres in Italy and at opera centres as far afield as Munich, Ljubljana, Istanbul, Vienna (Staatsoper), Zurich and Geneva. First visit to Dublin.



## PEDRO FARRES

(Baritone) returns to Dublin as Amonasro in *Aïda* after his début here last December. Is one of the many gifted Spanish artists now successfully invading the Italian opera scene. Made his opera début in 1963 at the Colon Theatre, Buenos Aires, and has appeared in the major theatres of South America, Spain and Italy and at the Vienna State Opera.



## GIUSEPPE GIACOMINI

(Tenor) of Padua won the important Viotti Competition at Vercelli in 1966, which led to engagements in Italy, recently singing in *Manon Lescaut* and *Fedora* opposite Magda Olivero. He has also sung in the opera houses of Belgium, Holland, Hungary, Turkey and last March in the international season at the San Carlos of Lisbon. First visit to Dublin.



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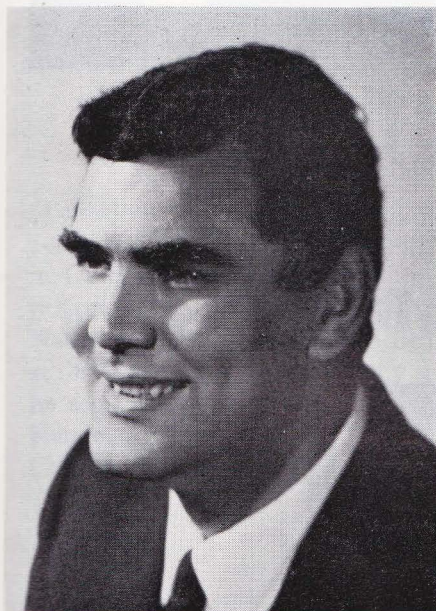
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# The Artistes...

## FLAVIANO LABÒ

(Tenor). One of the very top tenors in Italy for the past 10 years. Born in Piacenza and made his opera début in his home town in *La Bohème*. Is a regular visitor to New York Metropolitan, Vienna and Berlin State Operas and the Colon of Buenos Aires. During the current opera season in Italy sang Manrico at the Scala and Ernani at the Teatro Regio of Turin.

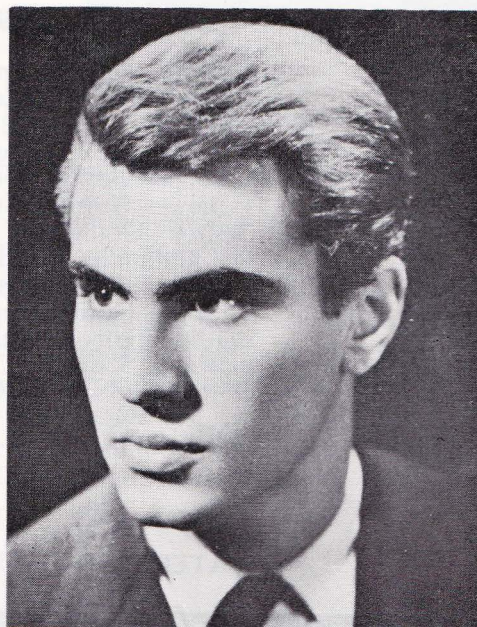


## CARLO MICALUCCI

(Bass). This young bass was born in Rome, where he studied at the Accademia di Santa Cecilia. He has quickly risen to fame in Italy where he has already sung at the open-air season at Caracalla, Rome, and at the great opera houses of Venice, Palermo and Naples. Has also been engaged for the Teatro Linceo of Barcelona. First visit to Dublin.

## EFTIMIOS MICHALOPOULOS

(Bass) was born in Athens and studied music at the Accademia Chigiana in Italy. He has sung principally in Italy where he made his debut but has also appeared in Athens, Zurich and Prague. In 1968 he won a diploma in Milan for further study under Maestro Ettore Campagalliani. This will be Mr. Michalopoulos's first appearance in Dublin. He sang in 1969 at the Wexford Festival.





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# The Artistes...

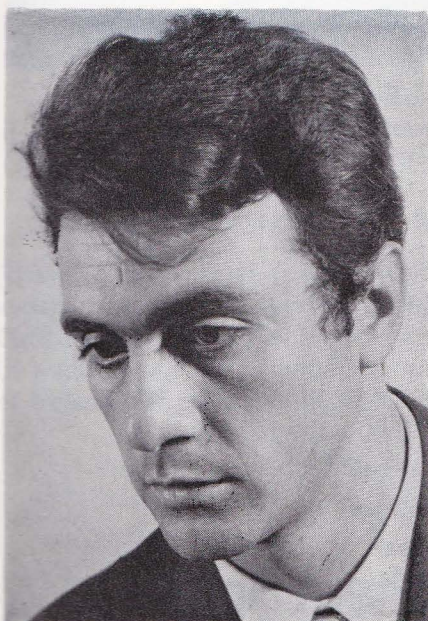
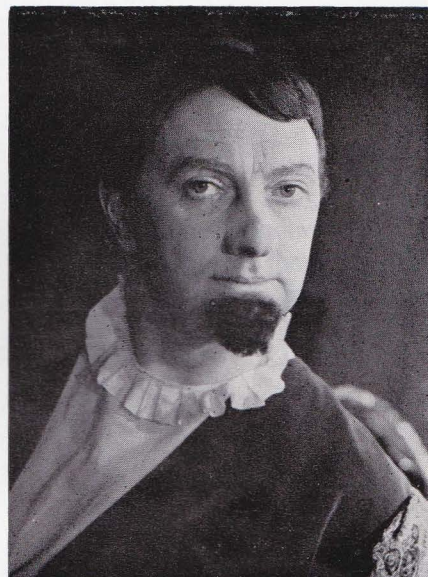


## FRANCO PIVA

(Baritone). Made his début in *Carmen* at the Teatro Nuovo in Milan. During his short career he has already sung in numerous Italian opera houses, including the Scala, as well as in France, Switzerland and Malta.

## PATRICK RING

(Tenor) has appeared in most D.G.O.S. seasons since 1963, his singing of Jacquino in Beethoven's *Fidelio* in December last being one of his most distinguished performances. Has also sung frequently with the Irish National Opera and in 1970 in Britten's *Albert Herring* at the Wexford Festival. Equally successful in oratorio, he sang the tenor part in the annual performance of Handel's *Messiah* by Our Lady's Choral Society last Christmas. Frequent performer on radio and television.



## ANGELO ROMERO

(Baritone) returns to Dublin to sing in *L'Elisir d'Amore*. This young baritone studied in Rome and five years ago made his opera début at Spoleto. His remarkable voice and artistic quality secured him the favour of the notoriously "difficult" audiences of the opera houses of Parma, Modena and Reggio Emilia during the past winter. He made his Scala début in *The Barber of Seville* this year.



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# The Artistes...

## LINO SAVOLDI

(Tenor). Since his début at the Teatro Nuovo of Milan, this young tenor has been active in many provincial opera theatres in Italy and recently sang with considerable success at the City Centre Theatre of New York.



## WILLIAM YOUNG

(Bass) Studied singing in Dublin and has won premier awards at the Feis Ceoil. He has sung with the Dublin Grand Opera Society and Irish National Opera, and in leading roles with choral societies in many parts of Ireland. He has also broadcast on RTE.

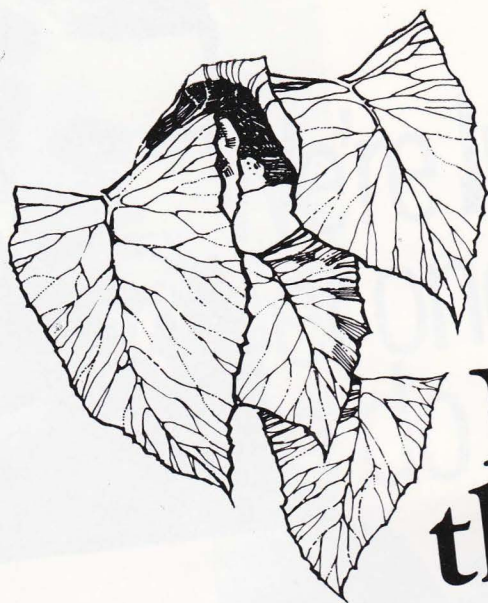


## GIANNI SOCCI

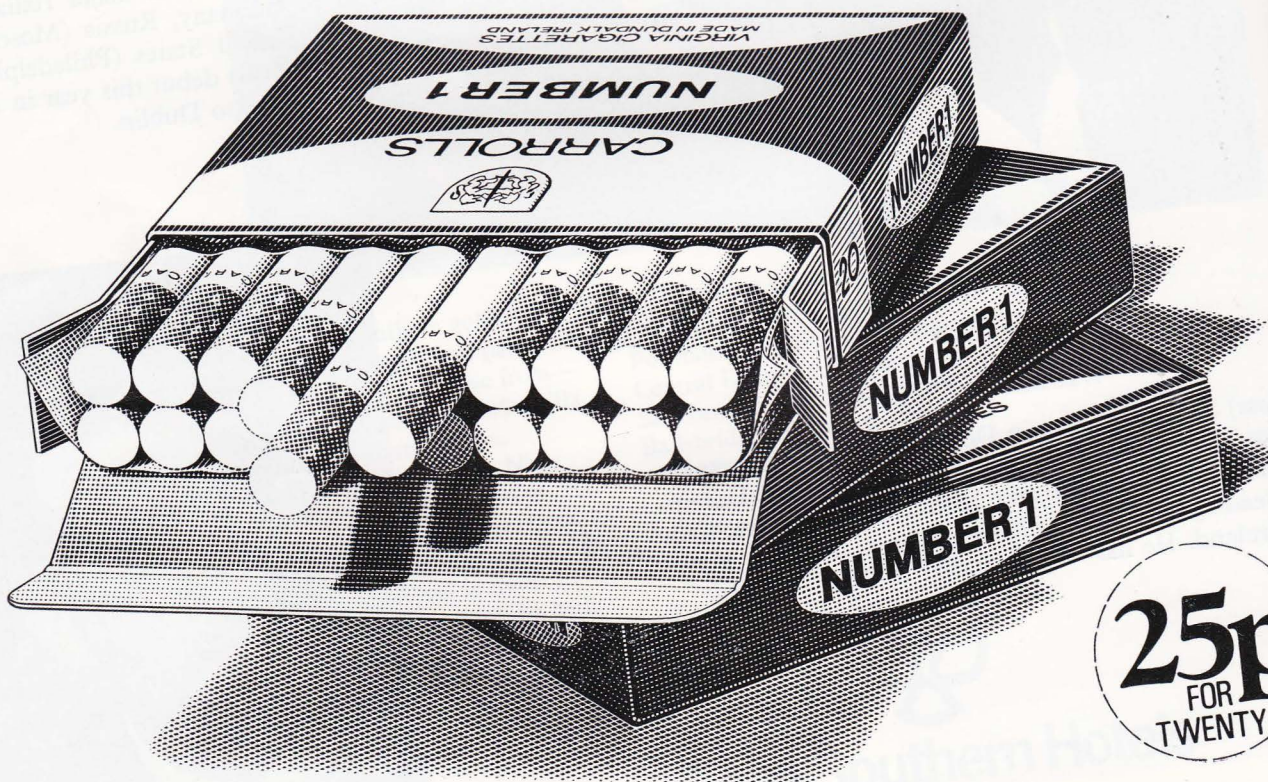
(Bass) studied at the Accademia di Santa Cecilia, Rome, and made his début with the famous "Virtuosi di Roma" under Maestro Fasano. In his short career to date he has sung at several of the major Italian opera houses as well as in Germany, Russia (Moscow and Leningrad) and the United States (Philadelphia and Cincinnati). Made his Scala début this year in *L'Elisir d'Amore*. Also a newcomer to Dublin.







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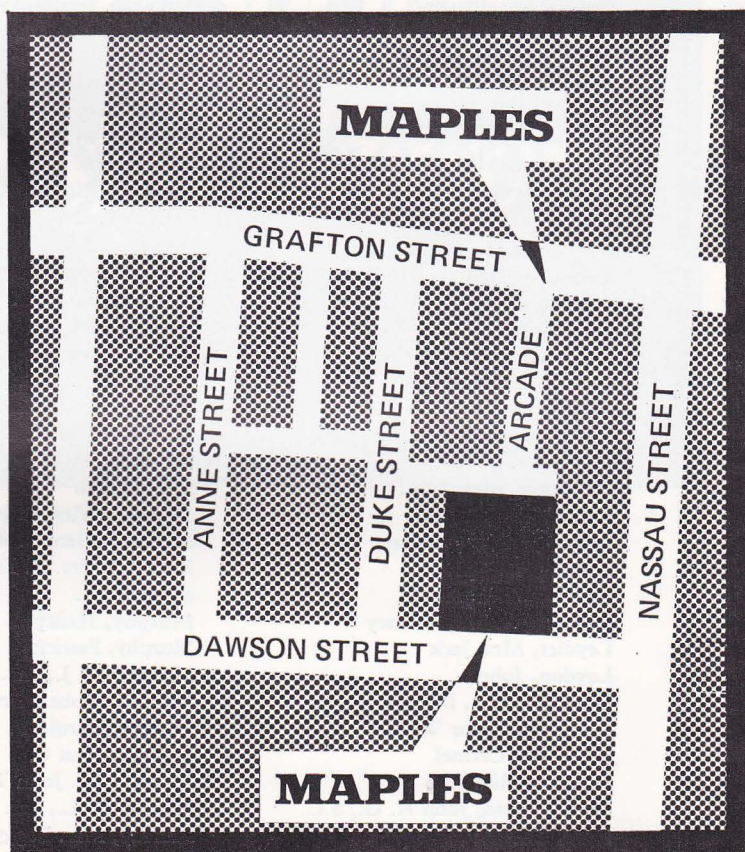
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It will be a good sign for Kilbarrack, where we are now building.



# DUBLIN GRAND OPERA SOCIETY

The Society invites those interested in Opera to become Patron Members and enjoy the advantages of such Membership.

The Annual Subscription for Patron Members is Five Guineas. (£5.25)

(Note:—Patron Members joining after opening of Spring Season pay £2.65 to cover subscription to end of year.)

Patron Members are entitled to deduct £1 each season from the value of seats purchased, and to priority postal booking for Society's productions and all other amenities and facilities of the Society.

If you wish to become a Patron Member please complete the form below and forward to

JOHN F. MacINERNEY,

Chairman Patron Members' Committee,  
Dublin Grand Opera Society,  
74, Palmerston Road, Dublin 6.

.....

APPLICATION FOR MEMBERSHIP OF THE

## DUBLIN GRAND OPERA SOCIETY

I wish to make application to join the above Society as a  
Patron Member (Annual)

Enclosed is Cheque/P.O. for £5.25/£2.65 Subscription

(NOTE: Cheques and Orders to be made payable to the Society)

Full Name.....  
(Block Letters. Please state whether Mr., Mrs. or Miss)

Address.....  
.....

Signature .....

Telephone No. (If desired) .....



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